

Alin Gherman

Café mélange

Audio moment for a good mood
for violin, electric guitar, percussionist, accordion and conductor
general amplification and sound controller

opus 62

The INTRODUCTORY pages
with all necessary explanations for the performance
are NOT INCLUDED in this free PREVIEW.

Café mélange

Alin GHERMAN

(*1981) opus 62

A

♩=86

① violin on the table + amplification **ON**, VOLUME **high**
 CRACKLING movement with left hand thumb on a paper tissue covering G&D strings, s.t. c.a. 1,5 cm from left limit (pegs) of the tasto

finger's position is moved to right side (higher tone)
 min. 1cm away from the previous position

sim.

Violin

4/4

mf > < > < > < > *sim.*

f

mf

5/4

Electric Guitar

4/4

without distortion
 gliss. by bend only

gliss.

mf smooth

p(p)

Bill Lawrence
 wa-wa

right hand gliss.*
 on E bass, with plectrum/nails only, (grains)
 undetermined end

mf > *mf* > *f* > *mp* >

5/4

Coffee Maker
 Salton FC-3T
 /Recording

VOLUME OFF

Percussions

MIC.OFF
 VOLUME ON

Accordeon

4/4

Lower MIC.ON
 Upper MIC.OFF

Conductor

* on a very short distance of the string (+/- 3cm), fast movement at start, quickly slow down the speed, the departure and arrival pitches are free, at the end of the gliss. it's not necessary to fill completely the beat

change position (sim.)

(crackling)

Vln. 9 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{8}$

E. Gtr. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{8}$

Perc. H

Accord. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{8}$

MIC. ON (built-in switcher)

$\text{♩} = 82^* \text{ ②}$ scrape smoothly the microphone inside the cup**, repeat without interruption

$\text{♩} = 86^*$

mf *f* *mf* *mf* *mp* *mf* *mp* *f* *mp* *f* *ff*

pppp *ppp*

* this tempo is applied only to the instrument to which it's affixed

** the cup is in a box which is on the floor next to the table,
the musician's hands are inside, the audience may not see them

TOGETHER

B $\text{♩} = 82$

16

Vln. $\frac{5}{8}$ $\text{+/-} 1,5\text{cm}^{**}$ $\text{+/-} 3\text{cm}$ *mf* calmly *mp* *f*

E. Gtr. $\frac{5}{8}$ $\text{♩} = 82$ *ff* *p sub.* *f > f* *p*

Perc. $\frac{5}{8}$ *ff* *ff* *sim.* *mf sub.* rising movement MAX. visibility to audience, ca. 30cm up over the middle of the performer's table (not close to the body!), keep the position

Accord. $\frac{5}{8}$ $\text{♩} = 82$ *ff* *mp <-> pp* *p* *ord.*

pizz. left hand
bow's frog presses E string in the regular
bowing area, -> gliss.

tasto limit
(sul tasto)

nails gliss.
sim.

hand's crushing the cup, avoid intermediate little cracks,
③ take the cup (with the mic. inside)
out of the box progressively

"sound & resonances" *
pull the bellow slowly to get a crescendo from nothing to *mp* and stop brutally and very shortly,
then push very smoothly (in the opposite way) -> l.v. resonances, then restart
the movement avoiding long sound breaks, each time the sound must be slightly different

* see note for further explanations

** The measured values indicate the positions from tasto right limit to peg's direction

26

Vln.

f *ff* *f* *ff* *ff* *ff*

E. Gtr.

ff *f*

Perc.

Accord.

ff *f*

This musical score page contains measures 26 through 31. It features four staves: Violin (Vln.), Electric Guitar (E. Gtr.), Percussion (Perc.), and Accordion (Accord.). The Violin part consists of six measures, each starting with a sixteenth-note pickup followed by a half-note, with dynamics alternating between *f* and *ff*. The Electric Guitar part has two measures of sustained notes, with dynamics *ff* and *f*. The Percussion part has six measures of eighth-note patterns. The Accordion part has six measures, with the upper register playing sustained notes and the lower register playing eighth-note patterns, including triplets and quintuplets, with dynamics *ff* and *f*.

The following pages of the document are
NOT INCLUDED in this free PREVIEW.

Contact Alin GHERMAN to obtain the full SCORE.
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